

# VARIACIONES

Y

# FRASEOS

por

*triza*  
**Maffia-Clausí**



PEDRO MAFFIA



GABRIEL CLAUSÍ



Queda hecho el depósito que  
marca la ley 11.723

INDUSTRIA ARGENTINA

EDITORIAL MUSICAL

**CHOPIN**

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# LA CUMPARSITA

TANGO

Fraseo 1: Parte

G. M. RODRIGUEZ

1

Handwritten notes: *2*, *Re*, *X*, *Don*, *Sol*

Detailed description: This block contains the first musical phrase of the piece. It consists of three staves of music in 4/8 time, with a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Handwritten annotations include a '2' above the first measure, 'Re' below the second measure, an 'X' below the fifth measure, 'Don' below the sixth measure, and 'Sol' below the eighth measure.

# LA CUMPARSITA

Variación 1: Parte

TANGO

G. M. RODRIGUEZ

2

Detailed description: This block contains the first variation of the piece. It consists of four staves of music in 4/8 time, with a key signature of one flat. The notation is more complex, featuring many beamed sixteenth and thirty-second notes, creating a fast, rhythmic pattern. There are no handwritten annotations in this section.

# LA CUMPARSITA

Fraseo 1: Parte

TANGO

G. M. RODRIGUEZ

3

Handwritten notes: *Sol*, *Don*, *Sol*

Detailed description: This block contains the second musical phrase of the piece. It consists of three staves of music in 4/8 time, with a key signature of one flat. The notation includes various rhythmic values and rests. Handwritten annotations include 'Sol' below the first measure, 'Don' below the fourth measure, and 'Sol' below the eighth measure.

# NEGRO EL 20

## TANGO

Variación (Últimos 8 compases 2ª parte)

LUIS PETRUCCELLI



# EL AFRICANO

## TANGO

C. y Bajo (1ª parte)

EDUARDO PEREYRA



# HASTA LLEGAR A DIOS

## VALS

Variación (1ª parte)

GABRIEL CLAUSI



# MALEVITO

## TANGO

PEDRO MAFFÍA

Variación (1ª parte)

7



# COPO LA BANCA

## TANGO

GABRIEL CLAUSI

Variación (1ª parte)

8





# NOCHE DE REYES

TANGO

PEDRO MAFFIA

Variación (1ª parte)

9

# VIDA

VALS

GABRIEL CLAUSI

Variación (1ª parte)

10

# CHITITA

TANGO

JUAN MAGLIO (Pacho)

Variación (Últimos 8 compases)

11

# TERUCA

## VALS

GABRIEL CLAUSI

Variación (1<sup>a</sup> Bandoneón 2<sup>a</sup> parte)

12

Variación (2<sup>a</sup> Bandoneón 2<sup>a</sup> parte)

# EN UN RINCON DEL CAFE

## TANGO

GABRIEL CLAUSI

Variación (1<sup>a</sup> parte)

13

# TELON

## TANGO

LUCIO DEMARE

Variación (1ª parte)

14

M.D.

This musical score is for the first variation of 'TELON'. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a complex, rhythmic style with many beamed sixteenth and thirty-second notes. A 'M.D.' (Midi) marking is present above the second staff. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings.

# CRUZ DIABLO

## TANGO

GABRIEL CLAUSI

Variación (2ª parte)

15

This musical score is for the second variation of 'CRUZ DIABLO'. It consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. The notation is highly rhythmic, featuring many beamed notes and trills. There are several 'trill' markings above the notes. The score includes first and second endings, indicated by '1ª' and '2ª' markings. The music concludes with a double bar line and a final chord.

# BUEN AMIGO

## TANGO

JULIO DE CARO

Variación (1<sup>er</sup> Bandoneón 3<sup>a</sup> parte)

16

Variación (2<sup>o</sup> Bandoneón 3<sup>a</sup> parte)

# CAMPESINITA

## RANCHERA

GABRIEL CLAUSI

Variación (1<sup>er</sup> Bandoneón 2<sup>a</sup> parte)

17

Variación (2<sup>o</sup> Bandoneón 2<sup>a</sup> parte)



# MELODIA DE ARRABAL

TANGO

CARLOS GARDEL

Variación (1ª parte)

18



# MANO SANTA

TANGO

GABRIEL CLAUSI

Variación (2ª parte)

19



# COMO ANILLO AL DEDO

TANGO

GABRIEL CLAUSI

Variación (1ª parte)

20

# LLEVAME A DONDE QUIERAS

TANGO

GABRIEL CLAUSI

Variación (1ª parte)

21

# DIABLITO

## TANGO

PEDRO MAFFIA

Variación 2ª parte

22

# EN CAPILLA

## TANGO

GABRIEL CLAUSI

Variación 2ª parte

23

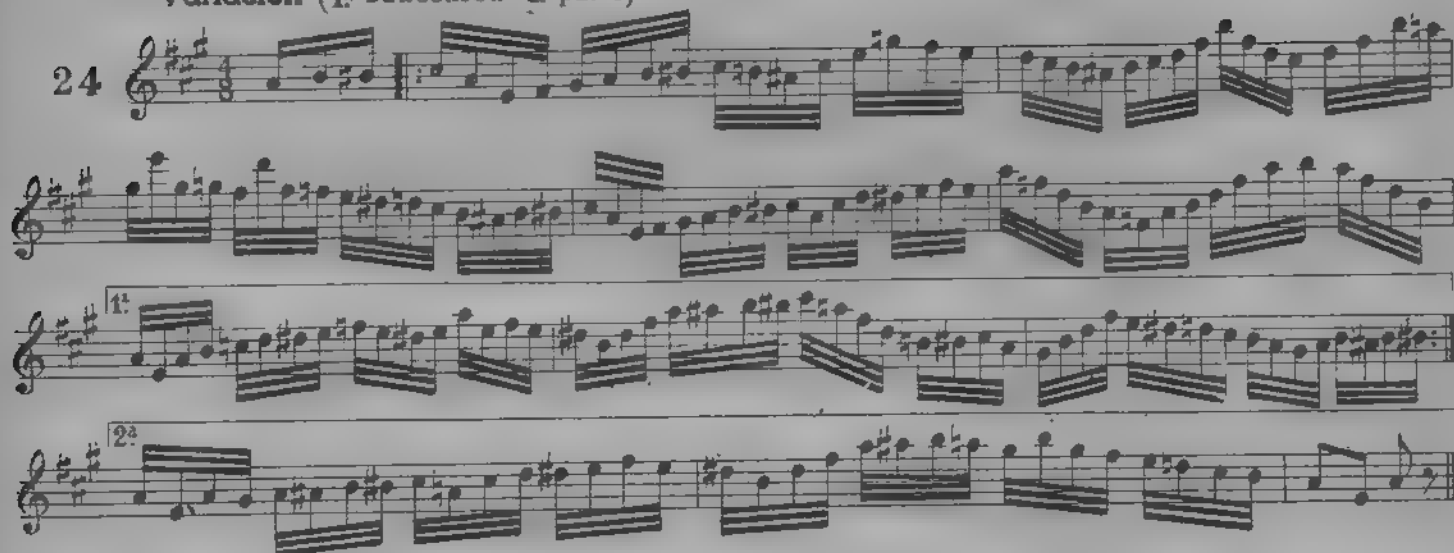
# ALMA DE ARRABAL

## TANGO

GABRIEL CLAUSI

Variación (1º Bandoneón 1ª parte)

24



Variación (2º Bandoneón 1ª parte)



# PUNTOS SUSPENSIVOS...

MILONGA

GABRIEL CLAUSI

Variación (2ª parte)

25





# PURA MAÑA

## TANGO

PEDRO MAFFIA

Variación ( 11 compases de la 2ª parte)

26

This musical score is for Variation 1 of the tango 'PURA MAÑA' by Pedro Maffia. It consists of 11 measures, starting at measure 26. The music is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/8. The melody is characterized by rapid sixteenth-note passages and slurs. The variation concludes with a double bar line at measure 36.

# CON SENTIMIENTO

## TANGO

ROBERTO G. DOLARD

Variación (1ª parte)

27

This musical score is for Variation 1 of the tango 'CON SENTIMIENTO' by Roberto G. Dolard. It consists of 10 measures, starting at measure 27. The music is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/8. The melody features a mix of eighth and sixteenth notes, with some measures containing triplets. The variation concludes with a double bar line at measure 36.

# CARA E PIEDRA

## TANGO

GABRIEL CLAUSI

Variación (1ª parte)

28

# DULCE PALABRA

## VALS

GABRIEL CLAUSI

Variación (1ª Bandoneón 1ª parte)  
2da. vez

29

2ª Bandoneón 1ª parte

# AL GRAN BONETE

RANCHERA

GABRIEL CLAUSI

Variación (1ª parte)

30

# PORQUE NO HAS VENIDO

TANGO

PEDRO MAFFIA

Variación (1ª parte)

31

# NO AFLOJES

TANGO

PEDRO MAFFIA

Variación (1ª parte: 8 primeros compases)

32

# LA PECADORA

## TANGO

MAFFIA - PIANA

Variación (1ª parte)

33

# GUAPOS

## TANGO

GABRIEL CLAUSI

Variación (1ª parte)

34

# TRAS UN ROSAL

## VALS

GABRIEL CLAUSI

Variación (1ª parte)

35



# VENTARRON

TANGO

PEDRO MAFFIA

Variación (1º 8 compases de la 2ª parte)

36

# NO ME EXTRAÑA

TANGO

ROMANO - CELENZA

Variación (1ª parte)

37

# MUSICA EN TU CORAZON

TANGO

GABRIEL CLAUSI

Variación (1º 8 compases de la 2ª parte)

38

# UN ABRAZO

## TANGO

GABRIEL CLAUSI

Variación (2ª parte)

39

# COTORRITA DE LA SUERTE

TANGO

ALFREDO DE FRANCO

Variación (1ª parte)

40

# LLUVIA DE PENAS

VALS

GABRIEL CLAUSI

Variación (1ª parte)

41

# CON QUE VENTAJA

## TANGO

GABRIEL CLAUSI

Variación (2ª parte)

42

ten.

1ª

2ª

This musical score is for the second variation of 'CON QUE VENTAJA'. It begins at measure 42. The notation is in treble clef with a key signature of one sharp (F#). The piece features a series of eighth and sixteenth notes, often beamed together in groups. There are several slurs indicating phrasing. A 'ten.' (tenuto) marking is present above a note in the first staff. First and second endings are marked with '1ª' and '2ª' respectively. The score concludes with a double bar line.

# AROLAS

## TANGO

GABRIEL CLAUSI

Variación (2ª parte)

43

This musical score is for the second variation of 'AROLAS'. It begins at measure 43. The notation is in treble clef with a key signature of one sharp (F#). The piece features a series of eighth and sixteenth notes, often beamed together in groups. There are several slurs indicating phrasing. The score concludes with a double bar line.

# COMO ME PUSE A LLORAR

## TANGO

GABRIEL CLAUSI

## 44 Variación (1ª parte)

Bandoneón ó Violín



Nota: Los acordes en letra se emplean, únicamente cuando se ejecuta la variación.

# EL PAÑUELITO

## TANGO

JUAN DE D. FILIBERTO

## Variación (8 últimos compases 2ª parte)





# COMO LOS DIOS

TANGO

GABRIEL CLAUSI

Variación 1ª parte

46

This musical score is for the first part of Variation 1 of the tango 'COMO LOS DIOS' by Gabriel Clausi. It begins at measure 46 and spans six staves. The key signature is one sharp (F#), and the time signature is 4/8. The notation is primarily composed of eighth and sixteenth notes, with frequent beaming and slurs indicating rapid passages. The melody is written on a single treble clef staff, while the accompaniment is spread across five staves, likely representing different instruments in an orchestra. The piece concludes with a final chord in measure 51.

# SEMAMETON

TANGO

LUIS PETRUCCELLI

Variación 1ª parte

47

This musical score is for the first part of Variation 1 of the tango 'SEMAMETON' by Luis Petrucelli. It begins at measure 47 and spans four staves. The key signature is one sharp (F#), and the time signature is 4/8. The notation features a mix of eighth, sixteenth, and thirty-second notes, with many beamed groups and slurs. The melody is on a single treble clef staff, and the accompaniment is distributed across three staves. The piece ends with a final chord in measure 52.

# LA GUITARRITA

## TANGO

EDUARDO AROLAS

Variación (2ª parte)

48

Musical score for 'LA GUITARRITA' Variation (2ª parte). The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It consists of five staves of music. The first four staves contain complex, fast-paced melodic lines with many slurs and ties. The fifth staff shows a more relaxed melodic line with some rests and a final chord.

# COMO GATO EN EL TECLADO

## TANGO

ALEJANDRO H. DE ROSSI

Variación (2ª parte)

49

Musical score for 'COMO GATO EN EL TECLADO' Variation (2ª parte). The score is written in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. It consists of five staves of music. The first four staves contain complex, fast-paced melodic lines with many slurs and ties. The fifth staff shows a more relaxed melodic line with some rests and a final chord. There are first and second endings marked '1ª' and '2ª' respectively.

# EN BUENAS MANOS

## TANGO

Variación 2ª parte

GABRIEL CLAUSI

50

The musical score is written for piano in 4/8 time, featuring complex rhythmic patterns and trills. The key signature has two flats (B-flat and E-flat). The score is divided into six systems, each with a treble and bass staff. The first system starts with a measure number of 50. The second system includes a first ending bracket labeled '1.'. The third system includes a second ending bracket labeled '2.'. The fourth system includes a third ending bracket labeled '3.'. The fifth system includes a fourth ending bracket labeled '4.'. The sixth system includes a fifth ending bracket labeled '5.'. The score concludes with a double bar line.

# DON GOYO

## TANGO

LUIS BERSTEIN

Variación (8 últimos compases 2ª parte)



# ISABELITA

## VALS

PASCUAL CLAUSI

Variación (1ª parte)





# EL ENTRERRIANO

## TANGO

ROSENDO

Variación (1º Bandoneón 1ª parte)

53

This musical block contains the first variation for the 1st Bandoneon part of 'El Entrerriano'. It begins at measure 53 and spans four staves. The notation is written in treble and bass clefs with a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, often beamed together, with various rests and dynamic markings. The first staff starts with a measure rest of 53 measures.

Variación (2º Bandoneón)

This musical block contains the second variation for the 2nd Bandoneon part of 'El Entrerriano'. It spans four staves. The notation is written in treble and bass clefs with a key signature of one sharp (F#). The music continues the melodic and harmonic themes established in the first variation, using similar rhythmic patterns and note values.

# YO QUIERO SER TU AMIGO

## TANGO

ROBERTO G. DOLARD

Variación 1ª parte

54

This musical block contains the first variation for the 1st part of 'Yo quiero ser tu amigo'. It begins at measure 54 and spans three staves. The notation is written in treble clef with a key signature of two sharps (F# and C#). The music features a series of eighth and sixteenth notes, often beamed together, with various rests and dynamic markings.